Sound Bank *Warped Strings* for Alchemy

Installation

Unpack the rar files you downloaded by dragging only the first rar-file (part1) into the UnRar-application, all other rar-files will get unpacked. You will then find a Readme.pdf and 2 folders:
*"Warped Strings" - which contains the patches (.acp) and resynthed sound files (.aaz), 61.8 MB in size. Place this folder here:
Mac: HD(not user)/Library/Application Support/Camel Audio/Alchemy/Presets
Windows: PathToDataDirectory/Alchemy.data/Presets/

*"Samples Warped Strings" - which contains 1.59 GB of samples in wav format 48 Khz/24 Bit/stereo
Mac: HD(not user)/Library/Application Support/Camel Audio/Alchemy/Samples
Windows: PathToDataDirectory/Alchemy.data/Samples/

When opening Alchemy in your DAW it should look like this:

Licence agreement and terms of usage

This license agreement is between you (the licensee) and me (Simon Stockhausen).
1.) The licensee must not distribute the patches and samples from *Warped Strings*, resample them, copy or otherwise replicate the patches and samples of this Sound Bank in any commercial, free or otherwise product. That includes sample and audio libraries and patches for samplers and sample based synthesizers. You can of course create such derivates for your own musical work as long as these derivates are only distributed in the context of musical work or sound design.

2.) The license to the Sound Bank *Warped Strings* may not be given away or sold.

Content

The soundset *Warped Strings* for Alchemy is the second in a series focussing on specific materials and single instruments. For this soundset an acoustic Western Guitar was multisampled, treating it with all sorts of tools to create unique sounding real and unreal instruments, otherworldly textures, groovy sequences, beautiful and dark soundscapes and cinematic pad sounds. Multiple velocity layers and Round Robin variations were produced for the creation of expressive and organic sounding instruments.

All samples were recorded with 3 Neumann microphones and processed with native and outboard gear, to make the best out of the recorded audio material. A wide variety of electronic textures derived form the recorded guitar sounds were produced and often combined with the original samples and sounds resynthed inside Alchemy.

As in all my soundsets for Alchemy I make extensive use of Alchemy's complex modulation possibilities and Filters, often intermodulatin LFOs/MSEGs/Sequencers with each other and assigning numerous parameters to a single Controller. This enables the user to deeply interact with the sounds and shape it according to his needs and preferences. Also the patches can serve as a starting point for the user's own creations when loading new samples into them and then using the pre-assigned Controllers and Snapshots in the Remix Pad.

This set contains 56 patches with 8 variations each in the Remix Pad

1.59 GB of original samples - source material:

★ Plucked Guitar using various objects like coins, screwdrivers
Tremolo Guitar
Beaten Guitar using drumsticks and mallets
Scraped Guitar using various metal objects for scraping the strings
Prepared guitar
Bowed Guitar - bowing the strings with a violin bow
Chimed Guitar - playing on the strings with the metal beam of some small windchimes
Flagolet Guitar
Trash Guitar
Slapped Guitar
Guitar loops

All samples recorded with 3 Neumann microphones in L-C-R - 48 Khz/24 Bit
U87 center mic - a stereo set of KM 184 for L-R using RME Preamps.

CPU

All patches were programmed at a sample buffer of 128 samples inside Logic on a Mac 8-core 3 Ghz computer. I paid a lot of attention to the CPU consumption, if a patch puts too much strain on your system whilst tracking, lower the voice count in the patch or decrease the release time, as many samples have a long natural decay sampled and the release times are usually set quite high with those instruments. You can raise the voice count again when rendering the track/bouncing your project. Also when mixing and not tracking I would advise you to gereally raise the sample buffer, as latency is not an issue in that case.

Patchlist

I sorted the patches into four main folders, some patches would have qualified for several categories, the current order made the most sense to me. All 8 Performance Controllers as well as both x/y-pads are assigned for each patch. As many patches use split sounds with many samples spread out across the whole range of a keyboard with 88 keys, the usage of large Masterkeyboard is recommended. Sometimes the sample maps even use the entire Midi Note range. Aftertouch was often used for instant control, I use the abbreviation “AT“ in the patchlist. When I ran ot of Performance Controllers I used the MDecay and MSustain knobs if these were not needed for the respective patch.

I added some remarks, explanations and/or playing tips for each patch.

Flagolets	**Comments**
Combi Guitar	Source A: Flagolet Flagolet samples on 6 strings (3rd position) plucked with the fingernail with 2 velocity layers and 2X Round Robin Source B: Stick Guitar 135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Source C resynthed StickGuitar sample for chinese flavour Crossfade between flagolet and stick guitar is velocity sensitive
Flago Bells	2 resynthed Flago samples
Flago Chords Coin split	4 Flagolet chords and their 4 electronic derivates plucked with a coin (Euro) split across the keyboard Chord 1 - C-2 - Eb1 - root E0 Chord 2 - E1 - G#3 - root E3 Chord 3 - A3 - G#5 - root A4 Chord 4 - A5 - G8 - root A6 Source A+B: Sampler mode Source C+D: Granular mode MDecay reduces Reverb Length

Flagolets	Comments
Flago Chords FX split	3 Flago Chords plucked with the fingernail and their electronic derivatives split across the keyboards Chord 1 C0-B1 root E1 chord 2 - C2 - B4 - root E3 chord 3 - C4 - C6 - root E5 Source A - Flago Chords regular Sampler Mode Source B - Flago Chords FX Sampler Mode Source C - Flago Chords reversed in Granular mode (LFO controlled) Source D - Flago Chords FX reversed in Granular mode (LFO controlled) Ctrl 7 sets the temposynced speed of the LFO scrolling through samples in C+D F1 is always velocity sensitive, this only come into effect when the overall F1 Cutoff is turned down with Ctrl 4 MDecay brings in temposynced Pitchmod, the knob is scaled to clean intervals, control the Mod Speed with MSustain
Flago Pad	Arpeggiated Coin Flago Chord and a resynthed version thereof Source A: Additive mode Source B: Granular mode MSustain->Pitch structure of additive source A
Flagolet Guitar 6 Strings RR2 2Vel	(set to 16 voices, reduce the voice count or the release time (ADSR) for less CPU) Flagolet samples on 6 strings (3rd position) plucked with the fingernail with 2 velocity layers and 2X Round Robin Range: C-1 - C6 Sources A+B are active in Sampler mode, source B play the samples an octave higher The Cutoff of F1 is always velocity sensitive, this only come into effect when the overall F1 Cutoff is turned down with Ctrl 3 MAttack activates velocity sensitivity of Attack phase AT->Pitch fine tune (up)
Flagolet Guitar	Flagolet samples played on the low E-String (3rd position) - 2 velocities, 2X Round Robin Source A in Sampler mode Source B plays the samples reversed in Granular mode, control the temposynced speed of the responsible LFO (2) with Ctrl 2 Source C plays a resynthed Flago sample (additive mode) - bring it in with x-axis of x/y-pad 2 and change it's harmonic structure with the y-axis, it's "speed" (Stretch) is velocity controlled The Cutoff of F1 is always velocity sensitive, this only come into effect when the overall F1 Cutoff is turned down with Ctrl 3 add tuned Combfilter (F2/key follow) to source A with Ctrl 4, tune the Combfilter up with Ctrl 8 (scaled to octaves) AT->Pitch fine tune (up) Ctrl 1 adds velocity sensitivity of the attack phase when MAttack is turned towards the right

Flagolets	Comments
Funk Flago	Source A: Flagolet samples on 6 strings (3rd position) plucked with the fingernail with 2 velocity layers and 2X Round Robin Source B: resynthed flago sample, tuned down an octave
Granulated Coin Flagos	4 Flago Chords in 4 sources in Granular mode - sample playhed controlled by LFO 1 Tuned Combfilters in each source, bring them in with Ctrl 4 MSustain->Low EQ Gain

Instruments	
Beaten Mantra	Source A+B: resynthed beaten guitar texture (spectral mode) Source C: resynthed stick guitar samples (additive mode) F1 Cutoff is controlled by velocity sensitive ADSR2 which becomes audible when turning down the overall Cutoff of F1 with y-axis of x/y-pad 2 Snapshot 5 is a deep synth bass, all the other snaps are more textural incense stick-like
Beaten Texture	Tremolating on the low E-String with a Drum stick Source A:Granular mode Source B: Resynthed (additive) Snaps 5-7 are sequenced sounds
Bouncing Strings split	4 split pairs in 4 sources of bouncing a drumstick on the high E-String, split point at E3 Aftertouch adds RM modulation MDecay reduces Reverb Length MSustain for crazy pitchmod
Bowed Scape	4 Sources in Granular mode - 4 samples of bowing the prepared strings with a violin bow MSustain reduces random Grain pitch modulation MDecay reduces Reverb Length
Bowed Strings	Sources A+B: 4 samples with Bowed Strings split (sfz) - the highest sample between A3-C5 sund incredibly flutish C+D: resynthed bowed strings in the high range set this patch to monophonic for a nice lead sound and play legato so that the samples don't retrigger all the time
Bowed Texture	Bowed String Chords Source A: Original sample Granular mode B+D: Timestretched and processed derivatives - Granular mode C: metasynhed Scrape sample Granular mode Snaps 4-8 are temposynced/sequenced sounds

Instruments	
Chimed Arp Strings All split	13 samples made by bouncing/playing the guiar string with the metal stick of some small windchimes split across the keyboard from CO - F6 AT -> reduces the resonance of the Combfilter in F2, tune the Combs with the y-axis of x/y-pad 2
Chimed Arps Scape	4 Sources with pairs - chimed arps and resynthed Metasynth samples (1-6) MSustain->Vibrato C+D MDecay->Highpass Cutoff A+B I ran out of Controllers so if you want to control the Reverb Mix please enter the FX section and do it there...
Corpus Percussion split	15 Guitar Percussion samples hitting the corpus with various metal objects at different spots - mapped from C0-E6 - highest and lowest samples are extended Source A: Sampler Mode Source B: Granular Mode Controller 1 randomizes the pitches, Ctrl 4 radomizes the Cutoff in F1 when the overall Cutoff is turned down (Ctrl 3)
Frozen Strings	Only the decay phase of a bouncing string samples looped back and forth run through a tuned Combfilter F1/key follow) Source A in Granular mode Source B in Granular mode
Granular Scrapes split	9 Scrape samples (looped) split across the keyboard mapped on 6 keys each (C-F/F#-B) from C1-F5, lowest sample extended downwards Source A Sampler Mode Source B Granular Mode MDecay->Reverb Mix MSustain->Reverb Worx
Mystery Slides	Sliding on the fretboard with a screwdriver in different speeds and densities and pitches 5 samples, Sources A-C Granular mode, Source D 2 samples split in Sampler mode AT->Random Pitch Mod of all tuned Combfilters (Contr. 4+5 up) MSustain->Temposynced Amp Modulation (MSEG1 + LFO8) MDecay->Temposynced Modulation of Resonance in F1 (MSEG2)
Prepared Guitar 1	Percussive prepared guitar samples (A-String) - 3 vel layers, 6X Round Robin - root note D3 2 sources in sampler mode, source B play an octave higher Ctrl 2 adds a fast glissando in the attack phase for more chinese flavour When Ctrl 3 is turned down (F1 Cutoff) you can make the FIlter veloscity sensitive with Ctrl 4 AT->Pitch shift

Instruments	
Prepared Guitar 2	Percussive prepared guitar samples (G-String) - 3 vel layers, 6X Round Robin - root note G3 2 sources in sampler mode, source B is ringmodulated and tube saturated Ctrl 2 adds a fast glissando in the attack phase for more chinese flavour When Ctrl 3 is turned down (F1 Cutoff) you can make the Filter velocity sensitive with Ctrl 4 Tune up source B an octave with x-axis of x/y-pad 2 (scaled to semi-tones) Add a tuned Combfilter to source A with the y-axis of x/y-pad 2 AT->Pitch shift
Prepared Guitar mixed	Both prepared guitar samples mixed in Sources A+B (Sampler Mode) Source C plays the second prepared guitar in Granular Mode Source D plays a resynthed prep guit sample, change it's harmonic structure with y-axis of x/y-pad 2, speed up sources C+D with the x-axis of x/y-pad 2 Ctrl 2 adds a fast glissando in the attack phase for more chinese flavour When Ctrl 3 is turned down (F1 Cutoff) you can make the FIlter veloscity sensitive with Ctrl 4 AT->Pitch shift
Prepared Guitar Stompbox 1	4 Sources in Granular mode each one playing a sample of an interval played on a prepared guitar processed with stompboxes and amps Each source as it's own LP Cutoff Filter and panning LFOs at different speeds AT->Ringmod Drive in F2
Prepared Guitar Stompbox 2	2 Sources in Granular mode each one playing a sample of an interval on prepared guitar processed with stompboxes and amps The same samples resynthed in spectral mode playing in sources C+D Tuned Combfilter in F2 (key follow) Snaps 3-4 slomo/snap 8 chaos/5-7 Combfilter AT->adds Tube Distortion
Scraped Strings gliss split	26 scrape glissando samples split across the keyboard, a few samples play a steady note instead of a glissando - you can play this patch like a quirky Mandolin 1st set mapped from C1-C3, 2nd set mapped from G3-C6 tuned according to the starting pitches of the glissandi (not perfectly in tune though) Source A in Sampler mode, all samples looped - turning down Controller 1 (LP Cut) will only send the sounds through the Ringmod Filter (modulated by LFO1) as the Filters run in parallel mode

Instruments	
Steel Tremolo Duo split	Source A in Granular Mode plays the tremolo on the low E-String - Range: C-2 - C3 Source B plays a resynthed version of that sample (additive and spectral) Range: C#3 - G8 Filter Cutoff in F1 is controlled by ADSR 2 which becomes audible when the overall Cutoff is turned down with Ctrl 3
Steel Tremolo split	Range C1 - C5 (Sources A+C) Range C0 - C6 (Sources B+D) Source A: 16 chromatic samples tremolating on the strings with a screwdriver extended to both directions of the original samples root notes originals: E1-G2, sample length between 17 and 27 seconds Source B: 3 tremolo derivatives split across the keyboard C0-C6 Souce C: tremolos in Granular mode Source D: derivatives in Granular mode AT->pitch fine tune MSustain->Sped of Filter Modulation in F2 (tuned Bandpass) when x-axis x/y-pad 2 is turned to the right (Filter Mix) and the y-axis is turned towards the bottom (Mod Depth) Snaps 6/7 are to be played more in the higher register
Stick Funk	Source A: 135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Source B: Resynthed Stick Guitar sample (additive mode) Ctrl 5 adds a fast gliss to the attack phase of Source A
Stick Guitar Granular Waves	135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Source A: Granular mode, sample playhead position controlled by temposynced MSEG 1 (2 Bars of 4) looping back and forth Source B: Granular mode, sample playhead position controlled by temposynced LFO 4, change the speed with Controller 7, tune the sample up with Ctrl 8 (scaled to semitones)
Stick Guitar RR5 3Vel	Source A in Sampler mode: 135 multisamples beating the 6 open guitar strings with a drumstick - 3 velocity layers and 5x Round Robin Activate velocity sensitivity of the Lowpass Cutoff in F! with Ctrl 4 when the overall Cutoff is turned down with Controller 3 add a fast glissando to the attack phase with Controller 1 AT->pitch fine tune
Trash Guitar Intervals Mix	4 Sources with 1 processed trash guitar samples each - Morphing mode - looped back and forth To morph between the samples either use x/y-pad 1 or automate the morphing by turning up Controller 5 which activates a temposynced LFO/MSEG to do the morphing for you (direction A-B-C-D)

Instruments	
Trash Guitar split 2 Vel	Range:Trash Guitar split 2 Vel C0 - C6 19 Prepared Guitar samples processed with stompoxes and amps, split across the keyboard, not all notes have 2 vel layers - below C2 there are another 4 samples split with 2 vel layers Source A - Sampler Source B - Granular
Tremolo Meta Pad	6 long trem samples resynthed and filtered with Metasynth split cross the keyboard Ctrl 1 controls the sample start - all to the right you'll only get the quite beautiful release phases, as each sample has a different lengths those releases are not uniform in timbre and volume of course, a Compressor is active to make up for the differences in level Snaps 5-7 are more percussive using different sample starting positions

Scapes	
Chime Maze	Sources A+B play samples made by hitting the strings with the metal stick of some windchimes Sources C+D use metasynthed derivatives of those samples (in time with the original samples) all sources in Granular mode Ctrl 4 adds pitched Combfilters (key follow) to sources A+B so you can play them tonally as well MDecay->reduces Reverb Length MSustain adds Xciter/Distortion Morphing wildly between the Snaps is a lot of fun!
Chimescrape Drones (split)	2 drones samples made by scraping the lowest string with the metal stick of some windchimes, split point C4 Source A root note A2 - Source B root note A6 Sources A+B play in Sampler mode - C+D in Granular mode - crossfade between the 2 pairs with the y-axis of x/y-pad 1 Controller 2 controls the amount of velocity sensitivity assigned to the sample start points AT->Modspeed LFO2 for pitch vibrato (Controller 4) MSustain->Crazy Pitchmod MDecay->Pan Modulation

Scapes	
Dark Story 1	Take your time with this and play some looooong notes too... processed Flago sample - root note A2 Source A Sampler Mode - start point is velocity sensitive so you can skip the slow attack phase Source B Granular mode, sample playhead position controlled by a Random Glide LFO (2) - tune the sample with Ctrl 3 (+7/+12 semitones) Source C Spectral mode - resynthed trash guitar sample run through a tuned Combfilter, pitch modulation of Comb with Ctrl 5, modulation speed Ctrl 6
Dark Story 2 split Vox	Source A: processed Flago sample - root note A2 Range: C-2 - C5 Source B: from C3 upwards a higher processed Flago sample plays - root note E4 - Range: C3 - G8 Source C: plays the only sample in this soundset not originally generated by a guitar, an incredible vocal sample I recorded during one of my impro workshops, add playhead modulation with Ctrl 7, control modulation speed with Ctrl 8 sample start points in sources A+B are velocity sensitive so you can skip the slow attack phase Controller 5 adds a MSEG controlled Distortion wave
Dream Scape	Metasynthed, paulstretched and distorted flagolets Sources A/B/D in Sampler mod, Source C in additive mode - change the harmonic structure with Ctrl 2 BP4 in F2 is sequenced (MSEG 1), the same MSEG also sequences the volume of each source (Ctrl 7) MSustain shifts the sample start of source A to skip the prominent attack sound MDecay->Reverb Mix
Drugged	Source A: Arpeggiated Flago Chord in Granular mode Source B:Metastretched Flago Chord in Granular mode Source C: the sample from source A in Sampler mode Source D: Resynthed Flago Chord (additive+spectral)
Evolving Drone Scape	2 metasynthed drones made from Guitar Slaps each one 72 seconds long Source A: Drone 1 Granular mode Source B:Drone 2 Granular mode Source C: Drone 1 Sampler mode Dource D: Drone 2 Sampler mode add temposynced amplutude modulation for surces C+D with Ctrl 5, control the speed with Ctrl 6 AT->LFO Speed for Filter Mod in F1, audible only when the overall cutoff is turned down with the y-axis of x/y-pad 2

Scapes	
Glass Strings	Metasynthed StickGuitar and resynthed MetaDrone Source A: Granular mode Source B: Additive mode
Mysterious Mix	Source A: textural sample of bashing the lowest string with a drum stick irregularly Source B: a metasynthed derivative thereof Source B: Slow Scrape Glissando Source D: Resynthed version of sample in source A AT->Filter Mod F2
Rising and falling Slaps split	Sources A+B: 6 samples and their metasynthed derivatives attacking the lowest string and tuning it down after the attack starting from E1 - split across the entire keyboard range Deep Slap - C-1 - F0 root Bb-1 Falling Slap 05 - F#0 - G1 - root C#1 Falling Slap 04 - G#1 - B2 - root G#2 Falling Slap 03 - C3 - E4 - root C#4 Falling Slap 02 - F4 - G#5 - root E5 Falling Slap 01 - A5 - C7 - root E6 Sources C+D: 2 samples and their electronic derivatives tuning the lowest string up after the attack Rising Slap 07 - C-1 - F0 - root A#-1 Rising Slap 08 - F#0 - C2 - root G#1 All sources in sampler mode, all samples looped back and forth
Rubberball Strings split	3 sources Source A - 5 samples made by rubing in between the different strings with a small Rubberball mounted on a screw String 1/2 - root C0 - 2/3 - root C2 - 3/4 root C4 - 4/5 root C6 - 5/6 - root C8 Source B - 5 derivatives of those samples processed in metasynth Source C - a convoluted derivative processing one of hte Metasamples with an Impulse response of aStick Guitar and some Mod FX MSustain->Random Pitch Mod MDecay->Pan Mod
Scraped Strings gliss FX split	5 processed string scrape samples split across the keyboard Source A Sampler Mode,, Source B Granular Mode - the decay phaes of the samples are looped back and forth Range: C1-C6, one sample is doubled to expand the patch to the lower range (C1-F#1) AT->Mod Speed of BP Filter in F2 (audible when x-axis of x/y-pad 2 is turned towards the right) MSustain->Amount of Pitch Sequencer MDecay->Reverb Mix

Scapes	
Spectral Wonder Scape	5 long metasynthes StickGuitar derivatives split across the keyboard, 2 sources in Granular mode MDecay->reduces Reverb Length
Strangeness	Source A: Resynthed Steel Tremolo (additive+spectral mode) Source B: Resynthed Chimescrpe sample (additive+spectral mode) 2 resynthed sources in morphing mode

Sequences	
DistQuencer	2 processed guitar loops and their resynthed derivatives temposynced by MSEGs assigned to playhead position Source A: E1 - C3 - root ntote E2 (5 bars in 4/4) Source C: the same loop resynthed (additive+spectral) C-2 - C3 Source B: C#3 - G4 - root note: G4 (2 bars in 4/4) Source D: the same loop resynthed (additive+spectral) C#3 - G8 - good for chords! Xfade between samples and resynthed sounds with the x-axis of x/y-pad 1 y-axis of pad 1 brings in a double time pitch sequence, all the way down plays it in tune in an 1-octave range
Loop Factory 1	Temposynced loops, synced with a looped MSEGs assigned to playhead position, loops were recorded at 90 BPM Source A: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: E2 - range: C-2 - D#3 Source B: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: E4 - range: E3 - G8 Source C: the loop from source A resynthed (additive+spectral) Source D: the loop from source B resynthed (additive+spectral) Ctrl 1 reduces the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove bring in a pitch sequence for sources C+D with x-axis of xly-pad 1, to the far right it plays the pitches in tune in a range of 1 octave MDecay eliminates the Filter resonances in the Delay FX
Loop Factory 2	Temposynced loops, synced with a looped MSEGs assigned to playhead position, loops were recorded at 90 BPM Source A: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: A2 - range: C-2 - B3 Source B: Processed Flagolet Loop (4 bars of 4) played with a drumstick, root note: G56 - range: C4 - G8 Ctrl 1 controls the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove MDecay eliminates the Filter resonances in the Delay FX MSustain adds gated Reverb

Sequences	
Loop Factory 3	Temposynced loops, synced with a looped MSEGs assigned to playhead position, loops were recorded at 90 BPM Source A: Processed E-String Loop (4 bars of 4) played with a drumstick, root note: E2 - range: C-2 - E3 Source B: Processed E-String Loop (4 bars of 4) played with a drumstick, root note: E5 - range: F3 - G8 Source C: Resynthed StickSlap sample (additive mode) Source C: Resynthed StickSlap sample (additive mode) an octave lower with diffeent hramonic structure Add Pitch sequence to source C+Dwith Ctrl 8, all to the right it plays in tune in a 1-octave range Add Pitch sequence to the guitar loops (A+B) with Ctrl 4 - all to the right it plays a minor third tremolo in the first bar Ctrl 1 controls the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove - also try changing the Grain size while playing a loop for nice modulation effects Morphing between the Snaps can cause some internal overloads due to the Filter Drive in F1!
Loop Factory 4	Temposynced Loops alternating between flagolet notes played with a screwdriver, synced with a looped MSEGs assigned to playhead position, the loops were recorded at 90 BPM Morph between the loops with x/y-pad 1 Source A: Loop 1 - root note D3 Source B: Loop 2 - root note A2 Source C: Loop1 reversed Source D: Loop 2 reversed morphing between forward and backward llops yields very interesting results... Ctrl 1 controls the Grain size for sources A+B if you want to keep the loops in sync with xtreme transpositions, you loose the pitch but keep the groove MDecay->Reverb Length
Meta Slide Loops	9 metasynthed Guitar slide-loops 9 temposynced 2-Bar triplet loops, looping back and forth split across the keyboard - root note always on B in each ovtave, range F#-F - starting from C-1 - G8 Source B in double time MSustain->Compressor amount
Minor SciFi Sequence	2 resynthed sources (Prepared Guit samples) playing a minor sequence - Ctrl 7 for Double Speed pitch sequence MDecay reduces Reverb Length MSustain adds temposynced Pan modulation

And now i can only wish you an inspired encounter with Warped Strings!
Greetings from Simon Stockhausen